

## **The Last Bird From The Golden Age Of Ghazals**

**P.S. Remesh Chandran**

**Editor, Sahyadri Books & Bloom Books Online, Trivandrum**

17th Aug 2013

Writing Essays

Music crosses borders of nations and oceans and reaches hearts of human beings in strange lands. God stands just behind those who sing, so close, that we will wonder who actually sings. Ghazals are Nature's wonderful creations in which the purest of passions, emotions and feelings are stored up so that grief-stricken human soul in loneliness can seek solace in it at any time as if in the presence of God. It is His ardence, affection and benediction once in a lifetime that flows through ghazals.

**Ghazals originated in pre-Islamic Arabia, existed in this world for 1500 years and is dying in Europe.**



The last bird from a golden age. Salman Alvi.

Ghazals originated in pre-Islamic Arabia, developed in Medieval Africa, Spain, Persia, Turkistan, Afghanistan, Hindustan and Russia and ended in Europe. They existed in this world for more than 1500 years. Since the diluting of their form, meter and rhyme by modern day poets, they are no longer going to remain, making already created ones endearing. Great singers like present day Salman Alvi and Habib Wali Muhammad but continue to sing old ghazals and keep the interest in them alive.

**Translating Persian poems into English was the earliest hobby of the British East India Company officers to escape from boredom.**

We know about the poetic form quatrain as used in The Rubaiyat of Omar Khayyam in which a quartet of four independent lines when joined together one after another like flowers in a garland obtain a unique form and develop into exotic themes. It has an Arabic origin wherefrom it moved to Persian. In the courts of Persian Emperors, it gained importance and momentum and, as Persian rule expanded through the continent, it reached Afghanistan, Pakistan and India- then a common land under Persian rule. Every British officer posted to the English East India Company to serve in this region was required to learn Persian to converse well with the courtiers and the Emperors of this Empire. Not all of these officers were boorish illiterates.

Many of them were real scholars who learned Persian well. To escape from the isolation, loneliness and boredom they felt in India, they took it as their hobby to translate famous Persian poems into English. First it was a hobby, then exhilaration and finally a career. Many British scholars who never reached India but remained inside native universities also continued undertaking this translation, once initiated into this flair by earlier translations. Thus these exotic quatrains, from Arabic through Persian, reached English literature. When translated into English, they reached the main stream of world literature and became singularly famous. 'They began to fill the pages of English poetry books with the sweet sound of bulbuls and the scent of roses.' Translations by some of these early British officers like such luminaries as Edward Fitzgerald and A. J. Arberry remain classics.

**Whichever emotions could not be shared with a woman who is forbidden to be longed for was expressed in ghazals in more intimate terms.**



Ghazal. Spanish Guitar. Qamar Allahditta.

Ghazals evolved the same way the quatrains were. Their origin was in Arabia and the word literally means 'addressing a woman or speaking to a woman'. We know, seldom will a poet write poems addressing his wife, for their intimacy would have waned considerably through years. It was always 'addressing a woman who is normally unreachable and forbidden to long for' that necessitated and inspired the creation of ghazals. Whichever emotions could not be shared directly with that woman, were expressed in these quartets or couplets, in more intimate terms. From Arabia, this form was taken up from Turkey by the 10th century Persian literati and widely used in Persian courts where it became popular. In 12th century Hindustan,

ghazals spread to Urdu language, following the installation of Islamic Sultanates and the advent of Sufi saints in India. In later years they were taken up for translation by English East India Company officers who learned both Urdu and Persian well. Sufi philosophy and mysticism also influenced and diverted the themes of ghazals. So, following the same path taken by quatrains, ghazals also reached world literature. Even before the origin of Islam, similar poetic forms had existed in Arabia, which the Persians had assimilated and developed as the Persian poetic form qasida, the real mother of all present day geets and ghazals.

**Ghazals were named after that sweet loving-bird gazelle of Africa known for its love songs, crying for its beloved.**



Accordian Keyboard. Irshad Ali.

Urdu poetry or shayari has two forms which are geets and ghazals. In geet, the entire poem is independent, developing a central theme. Geet is also called as nazm, or rhymed verse. In ghazals, only the quartets or couplets are independent, complete in itself but unrelated to each other, which when combined together, develops a central theme. This poetry form is more spelt as 'ghazal' than as 'ghazelle' which would have been more apt. We know the sweet loving-bird gazelle in Africa known for its love songs, crying for its beloved. The word ghazal is derived to symbolize this love-stricken ghazelle. Ghazals also have the characteristic of the poet's name hidden, alluded to or referred to at the end.



**Ghazals evolved from the emotional opening part of Qasîdah, the pre-Islamic poetic form of Ode.**

In the pre-Islamic world in Arabia, there was a golden time for odes called qasîdahs. They included mainly four poetic genres such as madîh, hikam, hijâ and fakhr. Madîh represented praising poetry, Hikam represented moralizing poetry, Hijâ represented satirizing poetry and Fakhr accommodated boasting poetry. The love-genre which later came to be called Ghazals was not a recognized form in those golden times of Arabian poetry before the emergence of Islam. Whichever genre it belonged to, a qasîdah had three parts- the opening part called nasîb, the middle and main part called rahîl and a last part called madîh. We will normally think this first introductory part nasîb would be of comparatively lesser importance in such an elaborate structure of Arabian poetry, but strangely it was from this introductory part that ghazals evolved later. Since emotional attachment to women was an important part of human constitution and winning listeners' hearts even from the opening lines an objective of all poets, there was no wonder the beginning part nasîb of the qasîdahs of Arabia became the foundation for ghazals to base themselves on later.

**The risky, dangerous and brittle Arabian Bedouin life created ghazals for solace and escape.**



Bass Guitar. Kishwer Allahditta.

Ancient Arabians were mostly Bedouins and their life was dangerous, risky and brittle. Love and emotional attachment was the only momentary respite, relief and diversion in their lives. As life became harsher, laborious and

more painful, affinity for indulging not in moralizing and boasting poems but in love songs made embracing ghazals more natural and their development inevitable. Old world scholars like Ibn Qutaybah have analyzed the origin of qasîdahs, nasîbs and ghazals up to the rising of Arabian written literature. The unrecorded periods were guessed and synthesized by modern day scholars like Theodor Gaster Hayât Jâsim, Suzanne Pinckney Stetkevych and Jaroslav Stetkevych who have tried to trace Bedouin life and their literature back to ancient Middle Eastern times.

**Arabian urbanization made people demand for music, dance and entertainment and made ghazals shorter and lighter.**



Bass Guitar. Kishwer Allahditta.

During the Umayyad Era from 661 to 750, Arabian urbanization grew and townsfolk wanted more music, dance, songs and entertainment. Ghazals were an apt poetic form to be adapted, converted and used for these entertainment purposes. Deserts preferred classic traditional form but cities liked ghazals modified and separated into nasîb, rahîl and madîh in the qasîdah. The qasîdah form of ghazals consisted of couplets. Each line ended in the same rhyme. Each line in a couplet was called bayt in Arabic language and sher in Persian. Using the same rhyme scheme by a poet was termed qâfiyah.

Popularity and development of ghazals also led to different schools of ghazals coming into being. Courtly love, free of eroticism and physical desire, developed as udharî, the proponents of this school being puritans like `Abd al-Rahmân, `Urwah b. Hizâm, Jamîl b. Ma`mar, and Tawbah b. al-Humayr. Erotic hissî was nothing but graphic and vivid descriptions, mostly

written by `Umar b.Abî Rabî`ah. Poets like Abû al-Nuwâs practiced mudhakkar which was homo erotic. The only school of ghazals which based not on theme but on form was tamhîdî which was a transitional form with only two parts in it, the introductory part nasîb entering straight into the last part madîh without the middle part rahîl.

Arabian urbanization made ghazals becoming generally shorter and lighter also. Stiff meters like kâmil, basît, and rajaz which were used in the classical ghazals changed to lighter ones like khaffîf, ramal, and muqtarab, to suit mass entertainment. Themes diverted more from memories of clan, home and heroism to romanticism and erotic, to suit people's tastes.

**Like great rivers, ghazals received everything from the lands they flowed through.**



Ghazal. Senior Violin. Saeed Ahmed.

The chronological and geographical development of ghazals can be traced by following the names of the most important persons associated with ghazals. Persian mystic poets like Jalal al-Din Muhammad and Rumi in the 13th century, Hafiz in the 14th century, Turkish poet Fuzuli in the 16th century, Indian poets Mirza Ghalib in the 18th century and Muhammad Iqbal in the 19th century and finally the German poet Johann Wolfgang von Goethe in the 19th century, will give a rough outline of the countries through which ghazals travelled and the time segments in which it progressed. Or, will we have to doubt, was it a progress really? It certainly became more popular and accepted and certainly recordings of them could be made as science and technology advanced, but its traditional form deteriorated through centuries. When it reached England, Thomas Hardy was the first to

pick it up but even his was a poor attempt. Even though using this form by German poets Friedrich Rückert and August von Platen in the 19th century was considered somewhat of a success, its use by the American Indian poet Agha Shahid Ali and poetess Adrienne Rich in the 20th century was thorough flop, for failure in keeping metrical perfection. It is because ghazals from Arabia spread to Persia and Turkey that we have now a vast production of literature before us. But we have not yet considered the result of its spreading to two other vast regions, namely Africa and Spain.

**Ghazals travelled through Africa, Spain, Persia, Turkey and India and reached Germany and England.**



Ghazal. Sitar. Imdad Hussain.

Arab culture and education permeated into Africa, Spain and Persia, resulting also in the spread of ghazals. Western African poets who wrote ghazals in their languages wrote in Arabic also. Hausa and Fulfulde are the African languages wherein we see so many ghazals. Spanish poets like Moses ibn Ezra of the 10th century wrote ghazals both in Spanish Hebrew and Arabic. Either in Africa or in Spain, the prominent Arabic characteristics of ghazals did not wane but they controlled the movement. Neither did these Arabic characteristics wane in Persia. In fact, the earliest Persian ghazals were more Arabic than Persian. Even though experiments and changes in their musical adaptability were undertaken by Persians, they preferred to follow the same lighter meters perfected by Arabians. The Persians did not only content themselves with the love ghazals of the Arabs; they assimilated and experimented with other Arabian poetic forms like satires, moralizers and boasting and praising poetry forms also. The first great poet of Iran, Abdullah Jafar Rudaki of the 9th century, surpassed all Arabic and Persian



poets till then in excellence in composing ghazals, culminating in the fruition of all good Arabic and Persian characteristics in one single poet.

**Multi language proficiency was characteristic of ghazal writers in the 14th, 15th and 16th centuries.**

During the years from when Persians borrowed ghazals from Arabians to the years when they were invaded by Ottoman Turks, the Persian Empire had spread and Persian had become the prominent and official language in Central Asia. Luckily, it was the refined ghazals of the 14th century that seeped into Afghanistan, Hindustan, Turkistan and Russia. Like those who were directly influenced by Arabic wrote both in Arabic as well as in African, Spanish and Persian languages, those who were now influenced by Persian ghazals wrote both in Persian as well as in Hindi, Urdu, Afghan, Azerbaijan, Uzbek and Turkish. Besides in Persian, Amir Khusru in 14th century wrote in Hindi also, Ali-Shir Nava'I in 15th century in Afghan Turkish also and Fuzuli in 16th century in Azerbaijani Turkish also. Ali-Shir Nava'I is called 'the Chaucer of the Turks' and the founder of Uzbek literature. Mirza Ghalib in 19th century wrote in Urdu. Since then, every regional language in India, Pakistan, Afghanistan, Russia and Turkey has had ghazals, entirely due to bilingual proficiency becoming prevalent.

**Mongol attacks of 13th century made Persians shed Arabic conservatism in ghazals and begin their thinning.**



Listeners to Salman Alvi's Ghazal Concert.

Arabians were somewhat reluctant to spell the author's name in the ghazals directly; they made only hidden allusions and references in the end. Even in

Rudaki's time in the 9th century, this had not changed in Persia. But before or at the time the Mongols attacked Persia in the beginning of the 13th century, this seems to have changed. Perhaps ghazal poets of this time might have decided to shed anonymity and obscurity, or they might have decided to preserve some fame for posterity before barbarian Mongols burned everything including them. Poets became more open and less shy in mentioning their names in ghazals. They devised the method called takhallus to record their name in the final couplet. It was a major change in subtlety of expression in ghazals under the care of Persians. Couplets also began to declare independence and began to look distantly-placed components in the garland more. Muslih-ul-Din Saadi of the 13th century who had to flee from Mongols to save his life was the finest example for stubbornness against this thinning in the integrity of ghazals. Topics also varied liberally with the Persians by the end of the 14th century.

**Persians attached refrains to ghazals and Sufis diverted theme from erotic to mystic and divine.**

Arabs also did not use refrains after the end rhyming word but Persians insisted on them as a rule. Persian poets from the 10th to 13th centuries commonly used end-refrains in ghazals. Like takhallus which was their new devise for inserting the author's name shamelessly, use of this refrains called radif also was the Persians' unnecessary contribution to ghazals. Poets like Abu Shukur, Daqiqi, Shahid-i Balkhi, Ma'rufi, Farid al-Din Attar and Mahmud-i Varraq, and even the noted Jalal al-Din Rumi, liberally used it. Poetical critics and philosophers of that time like Rashid al-Din Vatvat supported it. The only exemption was again Muslih-ul-Din Saadi who used it only in a few of his poems. Eventually radifs became the characteristic of Persian ghazals to distinguish the Pre-Islamic from the Post-Mongol Invasion productions. These poems with the refrain came to be called muraddaf. When it was the time of Hafiz in the 14th century, Persian poets wrote rarely without refrains. It became a certification of mastery in poetical craft. It was after the 14th century that this practice waned and finally vanished. There was a cause for this also, which was advent of Sufism. Sufis not only tempted poets to do away with this unnecessary ornament but keep manifestation of longing and desire remain, but they also diverted ghazals' themes to divinity and the mystic from eroticism. At the end of the 14th century, we have thus the Arabian ghazals more or less intact with us, with only a slight independence and autonomy for couplets as declared by Persians, but cleansed of fleshly desires by Sufis, aspiring for divinity.

**When direct contact with Arabic, Persian and Urdu languages ceased, the fountain of inspiration for ghazals also dried up.**



Listeners to Salman Alvi's Ghazal Concert.

It was in their Persian and Urdu form in the 18th and 19th centuries that ghazals arrived in Europe, directly introduced in Germany by Goethe and indirectly introduced in Britain by the bored British East India Company officers, as we have already seen. We can say, in conclusion, that the Golden Age of Ghazals ended with the 14th century, and the tree continued to rain till the 18th century, long after the rain had actually ceased. Perhaps Goethe, Edward Fitzgerald, Atkins, and A. J. Arberry were the last ones to see Arabic and Persian ghazals in their originality and magnificence and take them to Europe. When direct contact with Arabic, Persian and Urdu languages ended, contact with original ghazals also ended, and the fountain of inspiration got ghazals also dried up with it. People but still continued to write ghazals for the simple reason that they wanted to be known as ghazal writers, for writing ghazals had been made so easy after abandoning metrical form, rules and themes and declaring full independence and autonomy for couplets. This applies to all ghazals created in Europe and America in the 19th and 20th centuries, without any direct contact with Arabic, Persian or Urdu languages. Today, the trend in writing ghazals is, whatever is strenuous, difficult and demanding is abandoned and whatever is cool, easy and effortless retained, as is in the case of all other forms of poetry. Limitations of length are now strictly adhered to because today no one can write too much. Poets proclaim that emotions flow from their heart as free verse and they are entitled to present it as poems and ghazals without editing or transfiguration which would be unnatural and taboo. Ghazals are going that way in Arabia, Persia, Afghan, India, Russia and Europe, deteriorating

every day. Every compromise and relaxation brought about by these lazy, uninspired and untrained ‘poets’ is innovation in their terms and degeneration in our terms. Like when oral epics like Beowulf were translated from semi-German into modern English, Song Of Roland was translated from French and Rubaiyat was translated from Persian, rhyme and meter systems used by the original poets in their original languages are no more researched on, experimented with and modified for adaptation with translation by modern poets. They are now thought of as hindrances, not as intellectual challenges. The Persians, Africans, Spaniards, Turks, Afghans, Indians and the Russians took great care in incorporating alien rhyme schemes and unfamiliar meters into their complicated language systems and retaining the beauty of the original works or they devised new meters or rhymes to accommodate the guest. Modern day poets with lesser intelligence and lesser still patience challenge the poetical excellence and exotic versifications of pious centuries with their licentious and poor creations. Arabian ghazals are so now dying away, vanishing with those grief-stricken and crying ghazelle birds of Africa.

**English ghazal writing has reached the bizarre stage where radif is invariably present and rhyme is totally absent.**



Salman Alvi In Concert

In conventional poetry, in general, there has to be a continuity flowing though all lines maintained but in ghazals, today, there needn't be any such necessity and obligation for keeping continuity, provided lines are arranged in couplets to show likeliness of ghazals, remotely. This self-declared



simplicity of form attracts everyone to writing ghazals. English ghazals writing has reached the bizarre stage where radif is invariably present and rhyme is totally absent. The author of this article went through a few of the most famous volumes of ghazals published recently in English, including those by John Thompson in Canada and Adrienne Rich in America, and is of the opinion that they all belong to the vain category of pseudo ghazals. They failed to obey true-to-form principles and became bastard ghazals. They only have the word Ghazal printed on their covers, mere copyrighted creations with no Arabic, Persian or Indian glory, magnificence and generosity, in conviction or in execution.

Once, ghazals meant a well-cut and defined poetic form and a genre. Now, they mean only a genre. Form has been sacrificed for easiness in writing. Free verse penetrated Arabian, Persian, African, Spanish, Afghan, Indian and Russian ghazals in the 20th century. There is no possibility of ghazals ever regaining their traditional form. Today, ghazals are being written about anything and everything, even without keeping even a trace of a longing and desire for a beloved human being. So, imperceptibly, ghazals are unbecoming a genre also. With the passing of each day, ghazals are distancing themselves more from a defined form and genre as ‘a love song of longing’.

### **The heritage of ghazals does not continue through modern poets anymore.**

Ghazals have traditional restrictions of form. They have strict rhyme and rhythm patterns. Traditional ghazals are composed of five to fifteen couplets, with the poet's signature skillfully embedded in the last one. Iranian, Indian and Pakistani singers, who take up old ghazals, orchestrate record and distribute them and hold live concerts are who keep the interest in ghazals alive. Turkish, Pashto, Urdu, Hindi, Spanish and German languages have fine ghazals. Americans are not introduced enough to ghazals, for none of the poets except the 18th and 19th century British translators who introduced ghazals to that continent did justice to traditional form, rhyme and meter. Translations from other languages into English are still in the infancy stage, or we can say that it stopped at the infancy stage with the passing away of such talented poets like Prof. A.J.Arberry. Nearly all of them have only been able to copy the theme of ghazals, not its form. Lack of patience, reverence and training, and over-orientation for publishing were what made their ghazals flop. There indeed are several modern names

associated with translation of ghazals into English or creating them of their own, such as Aijaz Ahmad, Agha Shahid Ali, Adriane Rich, David Ray, Edward Lowbury, Elise Paschen, Elizabeth Gray, James Clarence Mangan, James Elroy Flecker, John Hollander, John Thompson, Phyllis Webb, Spencer Reece, William Hunt, William Stafford, W. S. Merwin, etc. which needn't imply that the heritage of ghazals continues through them anymore. Deviating from traditional form has become such unquestioned and common that there are now scores of writers in every language who seek shelter and fame in the folds of ghazals.

**What keep alive the interest in ghazals are the presence of exquisite singers and the availability of their recorded creations.**

Indian and Pakistani singers touring abroad and conducting concerts made ghazals very popular in the modern day Europe. Famous Urdu ghazal writers include Mirza Ghalib, Muhammad Iqbal, Nasir Kazmi, Sahir Ludhianvi, Makhdoom Mohiuddin, Morza Rafi Sauda, Majrooh Sultanpuri. Singers who made ghazals in Asia popular include Kundan Lal Saigal, Ustad Barkat Ali, Begum Akhtar, Mehdi Hassan, Noor Jehan, Iqbal Bano, Amanat Ali Khan, Jagjit Singh, Farida Khanum, Ghulam Ali, Begum Akhtar. Mohammad Rafi popularized them through films. Bengali and Gujarathi have quite a number of ghazals. Telugu, Kannada and Malayalam languages in South India also have many ghazal singers.

When someone wants to build a collection of ghazals which are first class ones worthy of being listened to again and again and which also are recorded and available for purchase, the main problem he faces is, every CD has good and bad ghazals. Not all singers are good. There is the other option of searching for selected songs and downloading them from You Tube as videos or from pay or free sites as audios. Here is a selection, the really first class ones without which no collection will be complete.

01. Amanat Ali. 1 Ghar Wapas Kab Aaoge. 2 Honton Pe Kabhi. 3 Insha Ji Utho.

02. Anup Jalota.... 1. Dil Hi Nahin To Dil Ke. 2. Do Din To Junoon Ke Hain 3. Ruk Jao Subah Tak. 4. Tumne Kitne Sapne Dekhe.

03. Fareeda Khanum....1. Kuch Ishq Tha Kuch Majboori. 2. Woh Ishq Jo Hum Se.

04. Ghulam Ali....1. Ae Dard E Hijre Yaar. 2. Chamakte Chand Ko. 3. Chhup Chhup Ke Piyo. 4. Gugunati Hai Hawa. 5. Hum Tere Shahar Me Aaye Hai.

05. Gul Bahar Bano....1. Dard Kay Saz. 2. Dhal Gae Raat. 3. Hamain Jahan Mai. 4. Kabhi Kabhi To. 5. Kya Kya Ye Rang. 6. Tu Pass Bhi Ho To.

06. Habib Wali Muhammad....1. Aa Hum Thode Zindagii. 2. Chaahat Ki Har Geeth Niraalii. 3. Deir Lagii Aane Mein Unko. 4. Kab Mera Nache Man. 5. Lagta Nahin He Dil Mera. 6. Pehla Sahaal Pehle Hii. 7. Thume Meri Na Mujh Ko Na. 8. Yeh Na Dhi Hamari Hota.

07. Iqbal Bano....Daag-e-Dil Hum Ko.

08. Jagjit Singh....1. Aap Aaye Janaab Barson Mein. 2. Aap Se Gila Aap Ki Kasam. 3. Jhuki Jhuki Ki Nazar. 4. Nazar Nazar Se Mila Ker Sharab.

09. Mehdi Hassan....1. Aye Kuchh Ab Kuchh. 2. Gali Gali Teri Yaad. 3. Yun Zindagi Ki Raah.

10. Munni Begum....1. Chaman Roye. 2. Koi Humnafas Nahin. 3. Koi Mujh e Gul Se. 4. Kuch Din Kate Hain. 5. Is Jagah Pyar Karna Ma'na Hai. 6. Tumharaa Shaharka Musam Bara.

11. Musrat Nazeer....Raat Dhammi Dhammi.

12. Nayyara Noor....1. Ae Jazba-e-Dil. 2. Mor Macha Way Sor.

13. Noor Jehan....1. Awaz Day Kahan Hai. 2. Chandani Raatain. 3. Dil Hi Dil Mein Sulag Ke Bujhe Hum. 6. Dil Ke Afsaane. 7. Jo Na Mil Sake Wohe Bewafa. 8. Silsilay Torr Gaya Woh Sabhi Jaatay Jaatay.

14. Talat Mehmood....1. Aaja Tujhe Mohabbat. 2. Aansoo Samajh Ke Kyu. 3. Bechain Nazar. 4. Hum Se Aaya Na Gaya. 5. Jalte Hai Jiske Liye. 6. Zindagi Denewale Sun.

And of course, 15. Salman Alvi.

**Salman Alvi, the last bird from the golden age of ghazals and the music ambassador of Asia.**



Salman Alvi Orchestra In Ghazal Concert

The latest and one of the finest ghazal singers is Mr. Salman Alvi in Pakistan whose services in keeping the interest in ghazals are invaluable. The other equally enchanting gentleman singer from Pakistan is Habeeb Wali Muhammad. In the modern age, the biography of almost all singers is available in the internet. Wikipedia is the first and foremost and then comes the famous and popular music downloadable sites. And there is Face Book too. But Salman Alvi is the most elusive bird in the world of ghazal singers. Not a line regarding his life is available anywhere in the whole digital world, except three or four lines in his Face Book page. You Tube Channels including Tahayyur, Hilal Confectionery, Sain Shaada, Kukdila, Tauseefqau and Rao Rashid 1982 have selected and uploaded his songs. They are available as audio compact discs and video compact discs in music stores around the world. His is perhaps the finest ghazal orchestra in the world now, a few pictures of which are included here, as graciously allowed by him, as a concession to an admirer. Also links to his most famous ghazal videos are attached here. Today, if someone wants to know what ghazals are, his is the best introduction. If someone follows these links and becomes an addict of ghazals, do not blame the author.



## DEDICATION

We dedicate this article to Ghazals Guitarist Qamar Allahditta who thrilled us through his many vibrant performances and who is no more.

**Salman Alvi's immortal ghazals can be viewed here:**

1. Yeh Kiya Keh Sab Se Bayan Dil Ki Halatain Karni 7:09 Rao Rashid1982  
[http://youtu.be/\\_QhUIi2eGa8](http://youtu.be/_QhUIi2eGa8)

2. Sakht Hai Isaq Ki Rah Guzar 7:29 tauseefqau  
<http://youtu.be/PDITr4XdRfA>

3. Us Ki Gali Mein Phir. Salman Alvi 7:37 kukdila  
<http://youtu.be/WoMZT-l0aS0>

4. Nazm, Jan-e-Pidar 6:42 tahayyur  
<http://youtu.be/tKvMvsAgitA>

5. Dil Dhoondta Hai - Live Tribute 6:58 tahayyur  
[http://youtu.be/sdjD1l\\_Xe5k](http://youtu.be/sdjD1l_Xe5k)

6. Is Jagah Pyaar Karnaa Mana Hai 4:17 tahayyur  
<http://youtu.be/6IZnAIF2RJ4>

7. Meri Kahani Bhoolney Waley 4:10 tahayyur  
<http://youtu.be/LUGO-lm8blQ>

8. Jinhe Bhoolne Mein 3:48 Sain Shaada  
<http://youtu.be/2LVXWILa1hY>

9. Ae Mere Noor-e-Nazar by Salman Alvi 5:14 tahayyur  
[http://youtu.be/Z5BujlbLI\\_o](http://youtu.be/Z5BujlbLI_o)

10. Zindagi Mein Ek Pal Bhi 3:21 tahayyur  
<http://youtu.be/xwNE2GyhQk8>

11. Tumhe Pukarlo Tumhara Intezar 4:48 hilalconfectionery  
<http://youtu.be/-ZR2NsKEqk8>

12. Apni Soi Hui Dunya 6:21 tahayyur  
<http://youtu.be/uNnGta07xWI>

13. Muhabbaton Mein Agar 6:30 tahayyur  
<http://youtu.be/A1LqOV0GH2k>

Sahyadri Books & Bloom Books, Trivandrum, with his permission, has set up a venue in Google + where Salman Alvi's ghazals can be reached and downloaded from You Tube.

<https://plus.google.com/101992563765555957465/posts?cfem=1>

Visit author's [Bloom Books Channel](#) in You Tube.

---

Pictures Courtesy: Mr. Salman Alvi, via his  
Face Book Page with his permission

---

### Meet the author



P S Remesh Chandran

Editor of Sahyadri Books & Bloom Books, Trivandrum. Author of several books in English and in Malayalam. And also author of 'Swan, The Intelligent Picture Book'. Unmarried and single. Born and brought up in Nanniyode, a little village in the Sahya Mountain Valley in Trivandrum, Kerala. Mother university-educated and father British Council-trained English teacher.

[google.com/+PSRemeshChandran](http://google.com/+PSRemeshChandran)

Dear Reader,

If you cannot access all the articles of P.S.Remesh Chandran, access them via the link provided here:

<https://sites.google.com/site/timeuponmywindowsill/wiki-nut-articles>

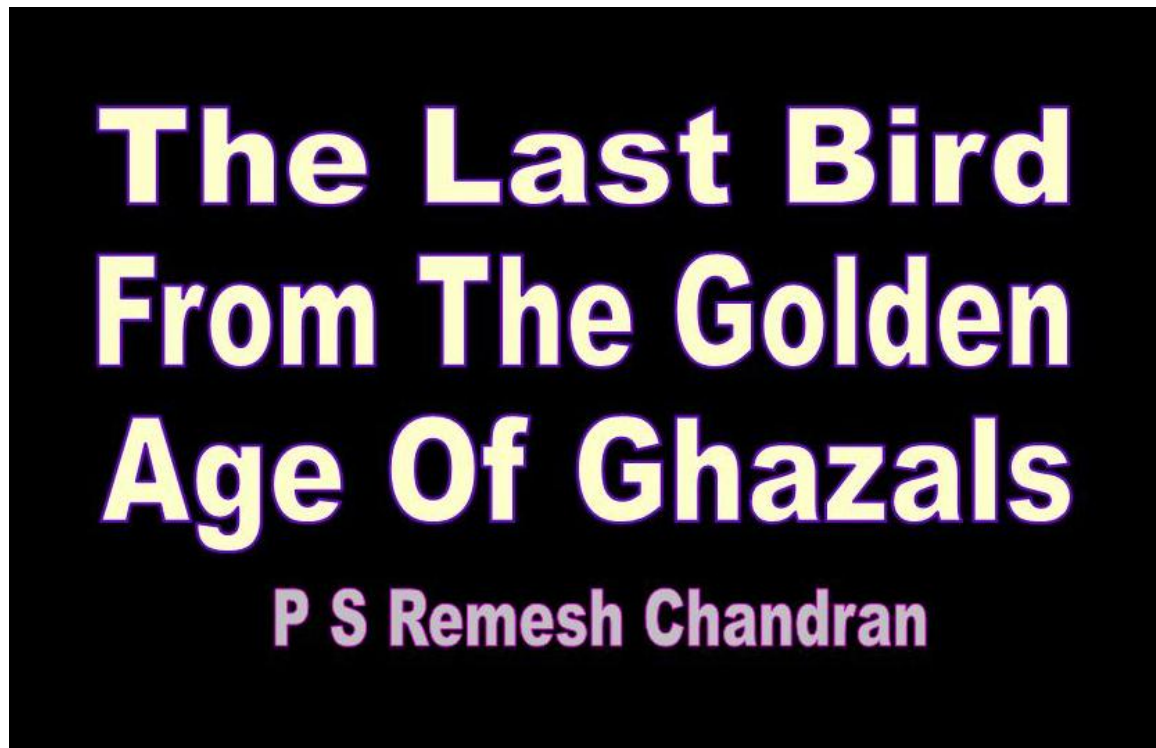
Visit author's own Blog: [Sahyadri Books Online Trivandrum](http://Sahyadri Books Online Trivandrum)

Author's video channel: <https://www.youtube.com/user/bloombooks/videos>

Or, for a change, visit [Kerala Health Research Online](http://Kerala Health Research Online) and **Trivandrum Social Research Institute** at <https://sites.google.com/site/trivandrumresearchinstitute/> , both patroned by the author.

### **Tags**

Afghan Poets, African Poets, Arabic Literature, Arabic Poets, Asian Literature, Bloom Books Trivandrum, English Essays, Ghazal Singers, Ghazal Writers, Ghazals, Indian Poets, Iranian Poets, P S Remesh Chandran, Persian Literature, Persian Poets, Poetical Studies, Poetry, Pre Islamic Poetry, Russian Poets, Sahyadri Books Trivandrum, Spanish Poets, Turkish Poets, Urdu Poets



[Published and released by Sahyadri Books Online, Trivandrum] SBT E 056